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ABSTRACT

Summaries and recommendations of a conference to ascertain the research and curriculum needs for focusing on cultural heritage education in Africa are presented. Specific presentations, which are summarized in this report, centered on the place of the cultural heritage in the school curriculum, cultural resources and themes worthy of inclusion in the school curriculum, appropriate pedagogical methods and techniques, and the use of resources in cultural and artistic heritage education. The conference concluded with 21 recommendations to the African member states and to UNESCO. Included in state recommendations are restructuring educational programs and teaching to achieve integration of cultural heritage within educational systems; research to define constants and specifics of the African cultural heritage; creation of institutions for description, analysis, and transcription of African languages; and research into ways of restoring the African family as the basic cell of education. UNESCO recommendations include setting up clearinghouses for exchange of cultural information, organizing workshops and seminars about African museums and archives, and aiding member states in the production of educational materials. Appendices include the opening speech by the Deputy Minister of Education in Sierra Leone, the address by the UNESCO representative, and lists of participants and reports. (KC)

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Subregional Seminar on the Use of the Cultural Heritage in Education

Freetown, 29 September - 3 October 1980

FINAL REPORT

SP 014 645

BREDA, Dakar, January 1981

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A. OBJECTIVES AND ORGANISATION

1. The UNESCO Sub-Regional Seminar on the Use of the Cultural Heritage in Education was held in Freetown, Sierra Leone, from 29 September to 3 October, 1980. It was held in accordance with Resolution 1/5.4/1 adopted by the General Conference at its 20th Session, which Resolution authorised the Director-General to pursue activities corresponding to the development of national capacity and internal effectiveness in the content, methods and techniques of education, and to see, in particular, that these activities satisfy the demands of individual creation and the need to enhance the cultural heritage. The seminar set out to examine problems relating to research, selection criteria and methods in the use of the cultural and artistic resources in the school curriculum and out-of-school activities, and to propose general guidelines for a better articulation of relevant knowledges in the content of curricula in formal and non-formal education.

2. The seminar was hosted by the Institute of Education of the University of Sierra Leone on behalf of the Government of that country, and was held at the Mary Kingsley Theatre of Fourah Bay College in Freetown. Eleven participants from Benin, Cameroon, Cape Verde, the Gambia, Ghana, Guinea Conakry, the Ivory Coast, Nigeria, Senegal, Togo and Upper Volta attended the seminar, as well as eight participants from the host country Sierra Leone and a representative from the World Confederation of Organisations of the Teaching Profession (WCOTP). Documents were presented in English and French, and simultaneous interpretation was available in these languages.

3. The opening session of the seminar was chaired by Professor Newman D. Smart, Head of the Post-graduate Department of Education of the University, on behalf of the Vice-Chancellor. At this session, the representative of UNESCO from the Regional Office in Dakar, on behalf of the Director-General, welcomed participants to the seminar and expressed gratitude for their agreement to participate. In thanking the Government and people of Sierra Leone for hosting the seminar, he recalled the longstanding cooperation that has continued between Sierra Leone and UNESCO and that has resulted in a distinguished Sierra Leone contribution towards shaping the policies and guiding the affairs of the Organisation. He indicated that UNESCO's

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programmes in Culture and in Education are as old as the Organisation itself, and they stress the preservation and development of the cultural heritage on the one hand, and the use of this heritage for individual and national benefit on the other. The seminar thus constituted a cross-fertilisation between the two aspects of UNESCO's work in Culture and in Education. It was fitting that the seminar should be held within Fourah Bay College, one of the oldest university institutions in Africa with a tradition of distinguished work in African language and cultural studies, and that it should be hosted by the Institute of Education, whose contribution to African Education and educational reform and whose collaboration with UNESCO in this regard has been remarkable in proportion to its size and the strength of its resources. On behalf of the Director-General, he congratulated the Director and staff of the Institute for this contribution.

4. In declaring the seminar open, the Honourable Abdulai Conteh, Deputy Minister of Education, thanked UNESCO for making the seminar possible, and welcomed participants on behalf of the President, the Government and the people of Sierra Leone. He remarked on the multilingual diversity of the cultures of the States of the West African sub-region, which does not make for disunity but contributes in each case to the richness of a multi-faceted national culture. However, West Africans have to be awakened to the richness of this cultural heritage. Furthermore, they need to use this culture as a basis for political, economic and social development and progress along African lines. For this reason, and also because of the powerful influence of culture on personality, the utilisation of cultural and artistic resources in the curriculum and in out-of-school activities was a matter worthy of the full attention of high level educationists and cultural specialists such as were present at the seminar. He hoped that participants, in the light of their experience, would have successful deliberations resulting in practical suggestions as to programmes and methods which seem to them most appropriate for school education and even outside the school system.

5. The following were elected as officers of the seminar :

Chairman :	Professor Joseph-Marie ESSOMBA	(Cameroon)
Vice-Chairman :	Mrs. Ralphina ALMEIDA	(The Gambia)
Rapporteurs :	Mr. Amadou Lamine SY	(Senegal)
	Dr. C. Magbaily FYLE	(Sierra Leone)

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6. Agenda and Schedule of Work

The agenda points were adopted as suggested by UNESCO but the order of discussion was revised to read as follows :

(a) The place of the cultural heritage in the school curriculum - the present situation;

(b) Cultural resources and themes worthy of inclusion in the school curriculum;
The teaching of culture - Objectives, criteria for the selection of materials, problems;

(c) Appropriate pedagogical methods and techniques;

(d) Museums and other services for the exploitation in Education of the cultural heritage.

B. SUMMARY OF PRESENTATIONS AND DISCUSSIONS

1. Introduction

7. Mme E. Tosi of UNESCO introduced the work of the seminar. The decisions of the 20th General Conference of UNESCO which had led to the seminar, she said, were in line with the recommendations of two important regional conferences, the Intergovernmental Conference on Cultural Policies in Africa (AFRICACULT) held at Accra in 1975, which had recommended that education should be enrooted in national realities and its systems reoriented to the integration within it of African cultural values and civilisation; and the Conference of African Ministers of Education (MINEDAF) held at Lagos in 1976, which had underlined the necessity for Education to produce a man rooted in the cultural traditions of Africa and in the African environment, and conscious of his political and civic responsibilities. The principal objective of the seminar was to study the practical means and the modalities for translating into action the expressed desire to improve the curriculum and enrich the content of education by relevant contributions from the African cultural and artistic heritage.

8. The seminar would examine rapidly the current situation regarding the place of the cultural heritage in the curriculum, as well as its role and the functions which are attributed or must be attributed to it, such as the discovery and the preservation of traditional artistic values and their transmission in contemporary artistic creation, in the development of a personality rooted in the traditional culture, and an awareness of current

and future responsibilities. Next the seminar would reflect on the definition and characteristics of the 'true African', on the criteria for the selection of themes, works and objects of traditional art and culture, and on problems of continuity and innovation. From this, discussion might proceed to an examination of cultural resources worthy of examination and inclusion in programme content and a presentation of relevant themes both traditional and contemporary, for example in language (oral tradition, fiction, poetry, drama, the theatre); and in the visual arts. Next might follow an inquiry into museums and other services that are available or may be made available in the subregion for the exploitation of the cultural and artistic heritage in education. Finally, the seminar might consider the objectives of a cultural education, culture in the general curriculum, and criteria for the selection of themes, works and objects especially of traditional art and culture; as well as those pedagogical methods and techniques which, using an interdisciplinary approach, can best favour the inclusion of cultural and artistic elements into programme content, the promotion of appropriate out-of-school activities, and the encouragement of pupils' active participation in the research and discovery of traditional cultural objects in their socio-cultural environment. Special attention here might be given to a consideration of the equipment necessary for dynamic teaching, especially audio-visual equipment.

2. <u>The Place of the Cultural Heritage in the School Curriculum - The Present Situation</u>

9. The discussions on this point were led by a consideration of two documents, document ED-79/WS/39 by Massa M. Diabate entitled "The Development of the National and Artistic Heritage as an Educational Strategy", and document ED-79/WS/33 by A. Yerodia entitled "Art and the African School". In his presentation, M. Diabate defined culture as the totality of a society's ways of being and acting, and education (as distinct from knowledge) as the acquisition of the cultural heritage and its artistic ramifications. At the state level, the development of national cultural identities, hampered as it has been by colonial domination, is also made difficult by the pluralistic nature of African nations, although some states are trying to overcome this difficulty by promoting research projects focused on large ethnic groups split by state boundaries. In this respect one very serious problem is that of language, not only the multiplicity of African languages themselves but also the use of foreign colonial languages, which of necessity are poor instruments for expressing African cultural values and ideas. Also, modern African societies are faced with paradoxical problems such as the gap between

city and countryside and the aggressive foreign use of mass information media, both resulting in rural depopulation, juvenile delinquency and other such phenomena, and also the break-up of the traditional African family, resulting in an individualism unconducive to the handling down of cultural values. In addition, there is the still basically colonial system of education which, originally rejected by the African peasant, has nevertheless come to be accepted though merely as a means of acquiring top jobs and salaries.

10. Some aspects of a strategy were recommended in the presentation, such as the adoption of deliberate cultural policies by the African States; the encouragement of the trend towards African cultural identity (which persists in spite of powerful forces to the contrary), and by this and other means the adaptation of African education to African cultural realities; and harmonising the educational system with the economic, social and cultural environment by means of linking education and life. Educational policy must be linked to curricula, culture and information. This means mass and basic education, and consequently the use of mother tongues and African national languages - the difficult problems raised by the latter will have to be faced. Also it calls for a revaluation of the traditional knowledge of the elders, since such knowledge can be a powerful factor in the new design of African education. In general, a total revalorisation of the cultural and artistic heritage is necessary, and teachers must be trained for its better use.

11. Yerodia's document was based on an analysis of questionnaires sent out to 18 Francophone countries and relating to Art in the African school. The questionnaires revealed that in all cases Art education is accorded at best only a marginal status in the African educational system, with haphazard, disorganised and incompetent curricula and teaching; and little or no resources in terms of teachers and financial provision. This arises from the fact that along with African languages Art is stigmatised as a socio-economically unprofitable subject, and also from the erroneous attitude that the African appreciates Art naturally by instinct. As a result Art Education at its best is reduced to no more than technical drawing and the art teacher becomes a mere technical instructor. Yet African nations like others recognise the need to revalorise their cultural heritage so as to regain their national identities and personalities, and Art is an important part of this cultural heritage. Art cannot flourish or be useful in the present situation except through the banal reproduction of the artistic objects of the past purely for the purposes of marketing. But the search

for a national personality, which is not merely an aesthetic but also a political and social matter, depends essentially on the rediscovery of values immanent within the national heritage; and art education ought to be given priority as a factor in rooting the individual in his cultural patrimony and a means of arousing an appreciation of its values, values long neglected because African culture has been regarded as a "dumb" culture. More than this, since society and culture change and are dynamic, art also should change and be dynamic, reflecting not only the past but also for modern Africa new dialectal connections between content and form, between function and meaning.

12. The paper thus assigns to art moral, social, technical and aesthetic goals and values which make it an irreplaceable instrument for developing essential intellectual functions and for promoting an active life. The two constituents sharing the principal stake in resolving the problems of art education are the students and society. For students both within and out of school art should be a living experience, and a new pedagogy and reform of the educational system is needed which does not sacrifice the non-economic values of a liberated, culturally renascent society to purely economic rationalism. Teachers would need both a general education and specialist training in order to teach this new kind of Art education. Society needs to recognise the leading role of art education in the preparation of its members to enter into it, and as a factor towards national cohesion and even international understanding. Particularly since children absorb from the outside world a combination of good and bad influences, experiences, social pressures and so on, art education in school is necessary not only as a means of communicating knowledge but also of teaching behaviour.

13. Generally speaking, participants were agreed as to the unsatisfactory situation prevailing in Africa as regards the place of the cultural heritage in the curriculum. In their opinion this situation originates from the following facts :

(a) a lack of acquaintance with the cultural heritage. Indeed, there is a lack of the monographs needed to help in better defining the constant and uniform values of our culture as against all the mutations arising from colonisation.

(b) The school such as it currently exists in Africa was not created for the teaching of African cultures. From this arises the necessity

of restructuring and consequently clearly defining an African culture which is not a simple phenomenon of comportment but rather a total concept embracing all the domains of the life of individuals - this restructuring must not however be considered as a mere replastering of existing programmes to give them an African colouring, but must issue from a new conception of the disciplines and the teaching.

(c) Teachers of the artistic disciplines are very few in number, and in addition, being trained in western schools, they have very little grasp of their own cultural milieu. The African school must in consequence be widely open to its own African milieu and it must use the indigenous languages in order better to enroot itself within the culture which it is called upon to transform.

(d) There are unfavourable preconceived notions affecting artistic studies in Africa. As a result parents in general do not wish their children to pursue such studies, and therefore very few pupils and students orient themselves towards artistic subjects.

(e) Not enough effort is being made to give to African culture all the respectability that it must have. The urban dweller in particular is exposed to the culture of the foreigner, and there is a resulting confusion and ambiguity in his behaviour, as opposed to the behaviour of rural peoples not exposed to the same extent and who are the preservers of the fundamental elements of the indigenous culture.

Too little importance is given to the cultural heritage in the school, and indeed a crisis situation exists as regards even an acquaintance with the heritage. The meeting emphasised the absolutely necessity of restructuring school programmes within the educational systems of Africa.

3. <u>Cultural Resources and Themes worthy of Inclusion in the School Curriculum: The Teaching of Culture - Objectives, Criteria for the Selection of Materials, Problems</u>

14. These two agenda points were discussed together. They were introduced by a presentation of the document BREDA/78/CONF/FIN-TH-ED/8(revised) entitled "Culture and the Goals of African Education".

In the document, culture is regarded as the human spirit in reaction with its surroundings, the surroundings being the physical, biological and mental needs of the human body (including the need for freedom of action); his community and group needs (including justice and equity and the need for leadership); climate and geography; and also world conditions affecting the

individual or group. It is the reaction of the human spirit with this total environment that produces the performing, visual and applied arts, and the history, philosophy, language and so on which all together we regard as the culture of a people but which should more properly be called the manifestations of their culture. Culture itself is the reaction of the spirit with the environment, and this reaction operates by means of the universal motivating forces of a desire for discovery; for functionality and efficiency; for beauty; for self-expression and creativity; for achievement and excellence; and for continuity and permanence. An awareness of these forces, and their encouragement for the benefit of the individual and of society, may be regarded as the true goals of a cultural education.

15. The key factor in the achievement of these goals is appreciation. Appreciation involves an awareness of the cultural heritage and also of the fact of constant change (including ipso facto constant change in the cultural heritage itself) and of man's adaptation to this change. More than this, appreciation involves an awareness of the individual himself as a master of change, initiating and directing it as necessary. But appreciation is impossible without exposure to and observation of the cultural manifestations; and it needs to be accompanied by attempts at reproduction, leading possibly to new creations. These four factors of exposure and observation, appreciation, reproduction and creation together constitute the elements of a methodology of cultural education.

16. The cultural involvement is powerful in all teaching - in the so-called cultural subjects such as art, music and drama, in language; in the social studies subjects; and even in Mathematics and Science teaching. However, in the selection of cultural themes and works in education, care should be taken to apply the well-known criteria of availability; excellence; the use of local, community and national materials in ever widening horizons; and choice according to the age and maturity level of those being educated.

17. The meeting was of the opinion that this document presented a conceptual framework within which must be inscribed all educational action having as its objective the use of the cultural heritage as a means of education. The discussion which followed the presentation centred around three topics, as stated below :

18. Criteria for Selection :

Four essential criteria were outlined, as follows :

(a) Africanising school curricula

(b) Making the African a man sure of himself, full of initiative and dynamic;

(c) Developing in the African a greater respect for his own culture and an equally greater perception of its profound significance;

(d) Making the African a man of an enquiring mind, rational, free from all negative superstitions and respectful of his traditions.

19. Resources and Themes for Inclusion in the Curriculum

The selection criteria outlined call for a total reformation of the whole educational system in Africa so as to reconstitute an environment typically African and to create a system of education for the training of a new man who would be a true citizen, uncorrupted and unconfused, full of initiative and capable of action.

The restructuring of the educational system in Africa, if the desired objective is to be attained, demands as a prerequisite a thorough acquaintance with the African cultural heritage. In this regard, certain themes linked in their very essence with this heritage can be determined with a view to their proper insertion into school curricula in Africa. The themes were listed as follows :

(a) the national languages - communication by word being one of the bases of African cultures, the meeting adopted as a principle the introduction of national languages in the system of education in Africa. It noted however the difficulties of putting this principle into operation, in view of the multiplicity of languages in most of the African States. Two possible solutions were seen to this most important problem; either to proceed, in the manner already adopted by certain countries, by choosing two or three of these languages and recognising them for use in teaching, or to adopt a language of wide cultural communication in Africa.

(b) themes relating to a knowledge of the milieu and of the environment - an inventory and a knowledge of sites, the landscape and the flora and fauna and their rapport with man in connection with medicine, toponymy, the development of organic and human life; and also of architecture. These factors of the milieu define our frame of daily living and to some extent express our vision of the world, our conception of the organisation of space, and our aesthetic sense.

(c) <u>themes relating to a knowledge of the African society</u>

- the oral tradition
- the oral literature
- the arts of the spoken utterance

These three together account for the history, the tales, proverbs, riddles, abuses and curses, the games of children, the theatre, the dance as an expression of a message, and the music.

- family ceremonies
- traditional religion and religious rites
- the griots, their role in the African society
- universal African societies both within Africa itself as well as in the societies of the black diaspora
- the visual arts
- the culinary arts
- the capillary arts
- home economics

(d) <u>themes having to do with the African scientific heritage</u>

- the description of the world according to the ancients
- the laws of physics
- the values accorded to the elements of fire, air and water
- the equilibrium of nature (in this regard it should be noted that the African had his own rules and practices for the protection of the environment long before the current vogue of the subject)
- mathematical systems in Africa - systems of numeration and the logic which determines them

20. <u>Research and Publication</u> - The meeting agreed that universities and research institutes have a preponderant role to play with regard to familiarity with the African cultural heritage. Indeed, the result of the research which they carry out in fields relating to the African cultural heritage must lead to the immediate production of monographs, of albums of slide pictures, of pedagogical notes, of films on different African cultural models, and of lexicons dealing with the names of persons, towns, animals and plants. Generally speaking, it is necessary also to encourage publishing houses in Africa to undertake the production of didactic materials adapted to the new school curricula and programmes.

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21. Cooperation - It is necessary to develop cooperation between different African States for the exchange of experiences and of the didactic materials which these States have produced, and for the creation of journals which would contain information of all kinds with a bearing on education.

4. Appropriate Pedagogical Methods and Techniques

22. Methodology and Training - In the discussion on pedagogical methods and techniques, one of the major areas of concern emphasised by participants was the sore absence of trained educators. Also there was general agreement that present methods and techniques of teaching were generally inadequate. If we are to effectively include culture in the curriculum, a great premium has to be placed on those who impart this cultural material. Most of the available teachers, even those regarded as competent, are poorly prepared in the appreciation of cultural values and in imparting cultural material.

A major concern therefore should be the training of educators. The word 'educators' here would include not only teachers in the formal sense but others involved in the whole business of education.

23. Teacher training courses should be broadbased and should involve an interdisciplinary and empirical treatment. A thematic approach was advocated. Various themes like marriage and death ceremonies, rites of passage, the griot, and secret societies could be utilised and treated from the historical dimension, according to their sociological or political implications, and from other angles.

Various techniques and methods could also assist the process. Since teacher training involves the teacher relating to the taught, the teaching and learning processes were seen as one and indivisible. The use of the indigenous languages was given as an example. Expression and creativity could be made more meaningful if teaching is done in these languages at least to a particular level, for example up to the end of primary schooling. Teachers should be required to learn one national language apart from their own.

24. The discovery method would enable teacher and pupil to find out together. Children should be trained to have an attitude of enquiry, going out into the environment to discover. Discovery and enquiry would

also assist in problem solving, an important aspect not only in relation to the appreciation of our cultural heritage, but also in the total developmental process. With the emphasis today on traditional technology, learners could, though a historical approach, be made aware of the various traditional methods of production. This is the first principle towards attempts at improving upon and making more effective the older methods of teaching which, though out of date, are still very much in use in African schools.

25. The need to promote creativity was also an area of concern and this, it was understood, should not be circumscribed by traditional values. Rather, creativity in the traditional sense should be emphasised as a stimulant for its expression of the contemporary scene. Also the scientific principle could be helpful in training pupils and students in the search for alternative answers and solutions.

26. The more practical side of this training should not be overlooked since it provides the necessary empirical foundations for the study of culture. Trainees should be made to live in rural areas as part of their training requirement and report on some rural project which they have undertaken such as basket weaving, fishing or pottery. If they are training in traditional music, they should learn to play one of the instruments. They should present meaningful descriptions of traditional ceremonies in which they have participated. Student teachers should be encouraged to produce poems, songs and stories and to record proverbs to be used during teaching. Competitions with prize incentives should be set up to encourage pupils to participate effectively in this activity.

27. There was a call for a greater participation of repositories of our cultural heritage. Weavers, potters, bronze casters and musicians should be brought into the learning system so that educators may gain first hand experience.

28. Students should be taught how to use audio-visual materials, even how to produce them. Also, films are an important audio-visual aid and therefore should be provided if possible in regional film libraries.

29. Because of the oral nature of most of our cultures, the collection and use of oral literature and traditions by students and their teachers should be considered as a must on account of both their resource value and their didactic value.

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30. Research in Universities and Similar Institutions - It was agreed that if we are to effectively employ all the above techniques there has to be a ready source of materials to use. For this reason, participants stressed once more the need for research. We cannot restructure the curriculum or inject culture into it if the cultural materials are not available. Special consideration, therefore, has to be given to research. This research should be carefully and insightfully pursued. We must take great pains to understand our culture and not dismiss as irrelevant or insignificant, matters which may at first sight appear trivial. The example was cited of superstitions among African peoples, which superstitions could be easily dismissed as non-functional but which often have positive values of social control.

31. Research should be undertaken by universities and similar institutions but support for it should come not merely from outside bodies like UNESCO. Governments should make it a positive policy to support the provision of materials that would ensure that the cultural heritage is firmly placed in the educational mainstream.

32. African Studies institutes in the universities should make it a duty to carry out research on culture. Monographs should be produced by nationals of the various countries, each working in his specific discipline.

In this connection, it was agreed that in-depth studies, though of great value, may lead to complex analytical monographs. Attention should be given to ensuring that such research should filter down to the lower levels of education. Thus detailed and complex monographs should be simplified and made readily accessible to all educators.

33. Research could take the form of inventories in a number of sorely needed areas of information. More formal matters like inventories of attempts made in the use of local languages in schools in various countries and their successes and failures, inventories of existing manuals in the local languages, and dictionaries of anthroponymy, toponymy and taxonomy could provide very useful material. Also, research across cultures and regions should be effectively pursued. This would put our cultures on a more global perspective on the one hand, and on the other hand would emphasize universals, those universal factors which unite Africa.

5. Museums and other Resources for the Exploitation in Education of the Cultural and Artistic Heritage

34. In dealing with this agenda item, participants concentrated mainly on the didactic role that museums and other cultural institutions could play as resources in cultural education. The discussion was introduced by the presentation by Joseph-Marie Essomba of his paper ED/CC/BREDA/80/SCH/CRE/9 entitled "A Study of the Development of Museums in Francophone Africa with a view to the Better Insertion of the Cultural Heritage into the Educational System". Basically, this paper aimed at presenting a methodology for the better use of museums in Education. Such a use is necessary since the museum is the repository of a people's culture, not only of the past but also the living culture. If it is desirable that African development must be based on cultural roots, then the right kinds of museums and their proper use in education are an immediate necessity for African development, at least for everyone above the immediate level of the peasant farmer.

35. Not only museum authorities but also the general public and especially Governmental authorities must be made aware of the fact, so that the right attitudes and adequate support can be accorded to museums and museum teaching, as indeed to all forms of cultural education and instruments for the purpose. Firstly we need to create the right kind of museums, living museums - the paper lists museums currently existing in Francophone African countries and their strengths and weakenesses and defines the kind of living museum that must be created. Secondly, museum authorities must be trained to an awareness of school curricula and also to an awareness of the contribution that is demanded of them in both formal and non-formal education, by way of the contemplation of images in their natural setting, and of animation leading to participation in the re-creation of existing images and also to the production of new creations. Thirdly, school curricula must be reorganised so that they properly take cultural education into account; and as part of their preparation for cultural education teachers must be trained in the use of museums for educational purposes. Such training should include (though by no means exclusively) some initiation into the techniques and practices of art, painting and sculpture.

36. The paper stressed the importance of the political will in bringing all this about. The museum is part of a national cultural ensemble which includes an institute of arts with an academy of fine arts, a national library, and an artisans' village. The role of these institutions is vital not only for culturally based socio-economic development but also for the development of a national identity and therefore for national cohesion. Consequently, these institutions assume much political significance.

37. The meeting agreed that through careful planning, the artistic heritage in museums including inter alia pictorial and other creations, works of art, furniture, dress and so on could serve as a major data bank and a significant source of cultural transmission in education. Some positive ways in which such data could be used were suggested as follows :

(a) Programmed or organised visits for schools to museums. This would involve conducted tours through the museums so that the essence of what is seen would be communicated. Also it would mean a practical approach to the use of the museum as an extension of the classroom.

(b) Programmes for teachers and teachers in training could be organised to enable them to grasp how to use the museum as a teaching aid and a resource centre. This should be carefully done by

- preparation of the class before the visit
- adequate prior knowledge on the part of the teacher
- the preparation of questionnaires to guide the pupils during the visit, so that the further activity of thinking out the questionnaire answers would encourage better observation
- follow-up class activity after leaving the museum.

(c) Creativity could be encouraged in the use of museums as teaching aids. Children are inspired by the works of masters found in the museums; they are to be instructed simply in the techniques and processes involved in the production of these works, and then left to re-create their own impressions.

38. An important communication link is in regard to collaboration between museum and school authorities in the production of guides, questionnaires and worksheets for teachers. School authorities should be involved by way of advising on these materials and scrutinizing and approving them for use.

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Exhibitions of objects created by non-museum workers (blind workers for example) could stimulate a more general interest in the use of the museum as a cultural resource.

39. As well as museums, archives could be a major cultural resource. But if there is a general unawareness of the potentialities of museums in Africa, there is an even greater unawareness of the potentialities of archives. School pupils and students in general should be taught to use archives and to appreciate archive documents as records of the cultural heritage. Simple lessons could be given with such documents, illustrating how they illuminate the traditional past and assist in solving some of our problems in the present. This would enable learners to cooperate in the task of collecting valuable documents, and to become teachers themselves by helping to educate the wider community.

40. Important functionaries in our traditional life could also be major resource institutions. Much discussion centred on the significance of the griot both as a cultural institution and as a resource. The griot combines the functions of musician, entertainer, historian, and master of ceremonies for virtually all important traditional celebrations in his community. In the past he was the only emissary who could go through enemy lines in war without fear of being attacked and this was always poor but always revered. Such a combination of roles could serve a pedagogical purpose. The method used in the presentation of their lore by the griots, the lyrical pattern, could be an element in stimulating creativity in literary style. The use of music for the presentation of more serious matter could be studied through the griot.

Other similar cultural resources could be found in our cultures, such as the stool bearer among the Akan, the custodian of the knowledge of all the stools of past rulers. The trend generally pointed to the exploitation of every available resource in our rich cultural heritage for the purposes of education.

41. Finally, in connection with cultural education and its mass diffusion, it was noted that the mass media could be a powerful means of providing cultural materials and creating community cultural awareness, and that newspapers and magazines, and radio and television as far as available, should be used for this purpose.

42. It was also noted that all out-of-school and non-formal education needs to be given a community education dimension. This also could be an important means of raising the level of cultural awareness in the society.

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C. RECOMMENDATIONS

The seminar recommends to African Member States :

1. That they proceed to a true restructuring of their educational programmes and teaching with a view to achieving a functional, realistic and harmonious integration of the cultural heritage in their systems of education. In this connection;

2. That they rapidly set up university faculties or similar national institutions, where these do not already exist, which would undertake studies and research leading to a definition of the constants and the specificities of the African cultural heritage, with a view to a greater awareness of and a greater acquaintance with African cultural values. That they vigorously promote the work of all such new or existing institutions;

3. That they likewise establish or develop institutions which would deal with the problems of description, analysis and transcription of African languages with a view to their proper use both as teaching media and as subjects of instruction, given the fundamental role and the essential functions that the language plays in all cultural education;

4. That within the institutions set up as above or otherwise, and whether as national projects or in cooperation with other Member States of the region or sub-region, they undertake the production of monographs clearly describing African cults and intitiation societies, and also the roles of important functionaries in traditional African life, with a view to a rational and functional exploitation of the educational techniques and other pertinent cultural themes and practices exemplified by these cults, societies and functionaries and so long misunderstood or wrongly neglected;

5. That, likewise, they undertake the preparation of thematic vocabularies of African languages, and monograph studies describing the great African dynasties;

6. That, likewise also, and with a view to implementation in new curricula, they undertake the study of ways and means of restoring to the African family its true function as the basic cell of education;

7. That they organise national, sub-regional and regional competitions for Africans in order to promote and encourage individual or collective artistic and literary creations relating to the cultural heritage;

8. That they proceed in the shortest possible time to establish integrated educational museum services so that African museums would cease to be merely the depositories for relics and antiquities but would become truly socio-cultural and educational spaces, living and open to all;

9. That mechanisms be set up in the institutions as recommended in 2. and 3. above, or otherwise, for the writing up in non-technical language and the wide diffusion of the results of all relevant cultural research and studies, both to facilitate greater national cultural awareness and for use in the preparation of relevant new curricula;

10. That, through existing national curriculum institutions or otherwise, mechanisms be set up or developed to translate research findings and other cultural material into the new curricula, methodology and teaching materials needed for the restructuring of educational programmes for an adequate use of the cultural heritage;

11. That every effort be made by Governments to give adequate financial and other support for carrying out all the activities indicated above;

12. That Member States actively promote the local publication in African publishing houses of the cultural works and cultural educational materials produced for the community at large and for education;

13. That Member States establish immediately the structures and policies that would permit them in the shortest possible time to train teachers and teacher trainers to an awareness of the African cultural heritage and of the pedagogical techniques specific to the teaching of African cultural values;

14. That they develop the utilisation of the mass media and its effective exploitation for the diffusion and the teaching of the cultural heritage.

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The seminar recommends to UNESCO :

15. That because of the particular situation existing in Cape Verde and other lusophone African Member States, it makes all efforts to help these States to establish very rapidly the structures that would permit them to proceed with the collection, analysis and exploitation of their cultural resources with a view to their insertion into the educational system;

16. That UNESCO sets up clearing house facilities at sub-regional levels to facilitate the exchange of cultural information, experiences and materials among the African Member States, whether through the establishment of separate sub-regional cultural centres or by other means;

17. That in collaboration with the Member States UNESCO organises workshops, conferences, seminars and other regional or sub-regional activities on the subject of African museums and archive services in order to allow different African specialists concerned with problems in this field to coordinate more regularly and exchange viewpoints and experiences from their respective countries concerning the animatory function and the educational exploitation of their museums, sites and archives;

18. That UNESCO awards to Member States study bursaries for training and research with a view to the conception, planning, conservation and the exploitation of African museum and archive services;

19. That UNESCO aids Member States in the production of educational notes, films and slide albums on traditional objects and technologies which may be useful in programmes of cultural education;

20. That UNESCO, in collaboration with the Organisation for Museums, Monuments and Sites in Africa (OMMSA) as regards organisation, elaboration and execution, carries out the project for an elaboration of a thematic directory of African names with a view to the construction of albums of photographic slides and of educational films immediately usable as pedagogical auxiliaries in the teaching of the African cultural heritage;

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21. That UNESCO makes all efforts to assist Member States in the implementation of the recommendations herein addressed to these States as well as by the implementation of the other recommendations for its own more direct action, bearing in mind the existing state of nothingness unanimously indicated by the participants at this seminar in Freetown, and the great slowness patently observable in the African continent in the utilisation of the cultural heritage both as a subject and as a vehicle in the educational systems.

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APPENDIX I

OPENING SPEECH BY THE HONOURABLE ABDULAI CONTEH,
DEPUTY MINISTER OF EDUCATION OF THE REPUBLIC OF SIERRA LEONE

Mr. Chairman,
Distinguished Participants and Observers,
Guests,
Ladies and Gentlemen,

I have great pleasure to be here with you to perform the official opening of this Unesco Sponsored Sub-Regional Seminar on the Use of the Cultural and Artistic Heritage in Education.

Let me first of all say how honoured we in Sierra Leone feel for the nomination of our country as the venue for such an important meeting. We here like cross-cultural contacts and realise the need for co-operation by nations of the world at large to promote peaceful co-existence.

Mr. Chairman, Ladies and Gentlemen, all over Africa today there is a great cultural awakening, a great concentration of effort in the revival and strengthening of our cultures. This effort found marked expression at the Lagos Festival of Arts and Culture in 1977, when performers and scholars from all over the continent demonstrated what Africa could offer in this regard. We in Sierra Leone were proud to send a contingent to that Festival to demonstrate the rich cultural and artistic heritage that we have in this country.

I must venture to note here that we have indeed a diversity of cultures in Sierra Leone; of the fourteen groups of people who together make up our nation, each has its own language, its own proverbs, its own music and dance and its own dress. This diversity, I must hasten to point out, does not make for disunity, but is in fact a blessing. It means that our culture is a multi-faceted one, each facet different in its nature, but contributing to the glorious richness of the whole.

The position I have just indicated is not peculiar to Sierra Leone. I believe it is the same in all of West Africa, whether Anglophone or Francophone - from the Gambia and Senegal in the West to Niger and Cameroon in the East. This seems to me the reason for limiting this Seminar to West Africa; for it deals with a characteristic which is to be found in each of the countries of this sub-region.

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Yet our peoples have to be awakened to the richness of their cultures. They have to be helped to develop a full appreciation of what they have in this regard, not only with respect to language, dress, music and dance, but with respect to other aspects as well. They need to develop a strong pride in this heritage, for this sense of pride is important not only for individual personality but also for the national personality - the national awareness as we often call it.

But the matter goes further than this. The political, economic, and social advancement of our nations must rest on firm cultural foundations. In Africa, as indeed elsewhere, any attempt at development that does not take fully into account the culture and traditions of the people is doomed to failure; it is indeed positively harmful because it produces delinquents, displaced persons, and cultural misfits. Progress, of course, must be based on culture. However, progress or no progress, cultural alienation is a feature of life that Africa cannot afford.

We need to develop and progress but we need to do so along our own lines. In order to enhance the development of our culture, we need, among other things to relate culture to educational systems. This is the importance of your seminar. You are here to investigate and discuss how our rich cultural heritage in the sub-region can be put to use in our education. The importance of cultural education the world all over no longer needs to be proved. We see the need for action from the moment a child is born. Children are particularly sensitive to everything beautiful that surrounds them and are very susceptible to the influence of art. The experiences gained through contact with it exercise a powerful influence on the entire future development of the personality. Artistic education helps children develop their capacity of perception and observation, their visual and audio-visual memory and their imagination. All this is of great importance for the general and harmonious development of the personality.

I am reliably informed that the aims and objectives of this seminar as given by Unesco, are to examine problems linked with research and selection criteria and methods for the utilization of cultural and artistic resources in the curriculum and in out-of-school activities; and to prepare general directives using an inter-disciplinary approach for the better articulation of knowledge relating to the national cultural and artistic heritage in the curriculum. These are worthy aims that deserve the full attention

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of high level educationists and cultural specialists such as you who are gathered here today. I do hope that your deliberations will be successful and that you will in the light of your own experience make practical suggestions as to the programmes and methods which seem to you to be the most appropriate for school education and even outside the school system. No doubt, the seminar venue which is away from the hustle and bustle of the city is a place particularly conducive to productive thinking and the exchange of ideas.

This meeting could not have taken place without the financial and moral support of Unesco, and I should like to take this opportunity, on behalf of my Minister who incidentally is Chairman of our Unesco National Commission and is at present leading this country's delegation to the 21st General Conference of Unesco in Blegrade, Yugoslavia, as well as on my own account, to express our profound gratitude to this organisation which has continued to show support for the programmes and activities of our sub-region in particular and Africa as a whole.

I cannot declare this seminar formally open without recording my Ministry's appreciation and gratitude to officials in the Institute of Education and other Institutions and Ministries - like the Ministries of Tourism and Cultural Affairs, Information and Broadcasting to name a few, that have made this seminar possible.

Participants and Observers, on behalf of His Excellency, President, Dr. Siaka Stevens, the Government and people of Sierra Leone, I very warmly welcome you and your colleagues to our beautiful city, particularly those of you who have come from afar. I would also like to express my Ministry's appreciation in advance for the valuable contribution you will be making to this seminar, and to hope that you will all benefit fully from the rich programme of activities that have been drawn up. I trust that you will find time to see something of our city and its environs, and of what we have to offer. Indeed, this is necessary for a seminar such as this which is concerned with education and culture - you must see something, even if only a little, of our culture.

Once more, I would like to say how gratified I am to be here with you and I wish you a most rewarding and successful seminar.

MrChairman, distinguished guests, ladies and gentleman, it is my great pleasure to declare this seminar open.

APPENDIX II

ADDRESS BY UNESCO REPRESENTATIVE
AT THE OPENING CEREMONY

Mr. Deputy Minister,
Chairman,
Director of the Institute of Education,
Director of the Institute of African Studies,
Representative of the Ministry of Culture and Tourism,
Distinguished Ladies and Gentlemen,

On behalf of the Director-General of UNESCO, I bid you welcome to this West African Sub-Regional Seminar on the Use of the Cultural Heritage as a means of Education. It is very gratifying that you all have been able this morning to attend the opening session of this seminar, which is being held in this old historic city of Freetown under the sponsorship of the Government and people of Sierra Leone through the Institute of Education of the University, and whose sessions are taking place in this building, the headquarters of the Institute of African Studies.

A particular word of welcome is due to our distinguished participants from abroad, who have left their homes and important assignments and have faced the rigours of international travel in order to attend this seminar, and take part in the discussions and reflections. We do hope that they would find their participation useful, not only for themselves and their countries but for Africa in general.

The agreement of Sierra Leone to house this seminar is an instance of the co-operation that has existed between Sierra Leone and UNESCO. Another example of this co-operation is indicated by the fact that the Minister of Education and his Chief Education Officer as well as the Vice-Chancellor of the University of Sierra Leone, who normally would be present at this ceremony today, are all away in Europe to attend the 21st General Conference of UNESCO, which Conference will determine the nature and scope of the activities of the Organisation for the next three years. Indeed the co-operation between this country and UNESCO is a longstanding one, preceding even the acceptance of Sierra Leone in 1961 as a member of the Organisation, and resulting over the years in a most distinguished contribution towards shaping the policies and guiding its affairs, and not least by releasing some of its nationals for service within UNESCO and through this to the world community.

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Mr. Minister, Sir, I would ask you to convey the thanks of the Director-General for this co-operation to His Excellency the President of the Republic of Sierra Leone, Dr. Siaka Stevens; to the First Vice-President, His excellency Mr. Sorie Ibrahim Koroma; to the Second Vice-President, His Excellency Mr. Christian Kamara-Taylor; to members of the Government, and to the people of this country. It is the sincere wish that this longstanding co-operation will continue to grow and to yield fruitful results both for Sierra Leone on the one hand and for UNESCO and the whole world community on the other.

Mr. Chairman, Ladies and Gentlemen,

This seminar is taking place in the context of UNESCO's programmes in curriculum change and in the reform of education. It is also taking place within the context of UNESCO's programmes in culture and its applications to Education. UNESCO's programme in both Education and Culture are as old as the Organisation itself; but it is not often realised that the concern with Culture in UNESCO is just as large as the concern with Education, in the preservation and continuation and development of the cultural heritage of nations and in putting this cultural heritage into service for the benefit of individual peoples and of mankind in general.

Both of the stresses, on the preservation of the cultural heritage on the one hand and the pressing into service of this heritage on the other, are important; and for the purposes of this seminar the pressing into service is more so, because we are concerned with the use of the cultural heritage in education. Thus this seminar in a sense constitutes a cross-fertilisation between the two aspects of UNESCO's work in culture and in education. One reason is the realisation that it is possible to produce cheaper and better educational materials if these materials are culturally based; and also to develop better educational methodologies if these methodologies are conceived along cultural lines.

It is very fitting that this seminar should be held within the premises of Fourah Bay College, one of the oldest University Institutions in all black Africa and with more than a century of distinguished work in African languages and in cultural studies. It is also fitting that our host institution should be the Institute of Education of the University. For a number of years this Institute has been very active in curriculum reform especially in the social science fields, and its collaboration with

UNESCO in this regard and its contribution to African Education has been remarkable in proportion to its size and the strength of its resources. Mr. Chairman, I would like to take this opportunity, on behalf of UNESCO, to congratulate the Director and staff of the Sierra Leone Institute of Education.

It is in this atmosphere of inter-African and international co-operation that this seminar is being held here. The participants have the best wishes of UNESCO for a successful outcome of their deliberations.

APPENDIX III

BREDA/80/SEM/CRE/3 (Revised)

UNITED NATIONS EDUCATIONAL SCIENTIFIC AND CULTURAL ORGANISATION

ORGANISATION DES NATIONS UNIES POUR L'EDUCATION, LA SCIENCE ET LA CULTURE

SUBREGIONAL SEMINAR ON THE USE OF THE CULTURAL HERITAGE IN EDUCATION

SEMINAIRE SOUS-REGIONAL SUR LA MISE EN OEUVRE DU PATRIMOINE CULTUREL COMME MOYEN EDUCATIF

Freetown, Sierra Leone, 29 September - 3 October

LIST OF PARTICIPANTS/

LISTE DES PARTICIPANTS

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GUINEA CONAKRY/GUINEE CONAKRY	M. Germain Doualamou, Directeur de l'Académie des Langues, M.E.S.R.S., Conakry
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"	Dr. Moses Dumbuya Ag. Head Department of Sociology Fourah Bay College University of Sierra Leone Private Mail Bag Freetown
"	Prashanthi Mendis (Mrs) Attorney-at-Law and a Member of the Arts Education Association of Sierra Leone and its Committee on Indigenous Music
"	Mrs Kitty Dadlu-Deen Lecturer in Music Milton Margai Teachers College Goderich Freetown
"	Ms. Rosemarie J. Marke Ag. S.E.O. Arts Education Unit Ministry of Education New England Freetown
34	(Observer) Member of Organising Committee

Appendix IV

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7.	Questionnaire on the Use of the National Cultural and Artistic Heritage as a means of Education	BREDA/80/SEM/CRE/7
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9.	Yerodia, A. - Art and the African School	ED/79/WS/33
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11.	Fyle, C.M. - Culture and the Goals of Education in Africa	BREDA/78/CONF/FIN-TH-ED/20 (Revised)